

MUSIC HISTORY: Classic and Romantic Eras

MUSC 357

MW 2:40-4:00

VBMC Delkin Recital Hall

Fall 2017

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Course Description:

The styles and genres of western music of the eighteenth and nineteenth centuries studied and analyzed through selected seminal works. This course is designed for music majors and minors. MUSC 123 and 233 are prerequisites.

Course Objectives:

1. To develop a deeper comprehension of music history from the Classic and Romantic eras in a broad historic, aesthetic and philosophic context.
2. To improve skills in score reading, research and writing, and informed listening.
3. To develop better understanding of the historical performance practice and techniques.

MUSC 357 is a Creative Studies (CS) course in the Linfield Curriculum.

Courses with this designation are dedicated to the study of theory and practice in music, theatre, literature, and the visual and plastic arts. They foreground creative theory, or creative practice, or integrate the two. These courses study the making of art and how meaning – sometimes tense or contradictory – rises out of the interaction between artists, artworks, and audiences. Thus, they ask students to inquire into the ambiguities, contradictions, and tensions fundamental to art making and its aesthetic effects. Art is a primary way that human beings reflect upon their experiences and perceptions. Therefore, these courses encourage students to value lifelong engagement with the arts. Creative Studies courses are designated CS in the catalog and each semester's registration materials.

Creative Studies (CS) students will:

- explore the media, genre, craft and presentation of art
- investigate the complexity of defining and interpreting art
- examine the contexts and influences of art

Required Materials

Burkholder, Peter: Norton Anthology of Western Music. Volume 2. 7th Edition. New York 2014

In addition, all scores used in this class are in the public domain. Please utilize the online resources available to you, particularly the Petrucci Online Library (www.imslp.org). If you

have iPads or laptops, you are welcome to bring these to class. **The use of these devices, however, is limited to the activities relative to our class.**

EVALUATION:

Student evaluation in this course will be based upon the following:

1. **Prepared participation in all class sessions (100 points):**

Preparation and participation are paramount in this course. It is expected that students come to class having already completed the reading and listening assignments for each day.

2. **Three concert reviews (50 points each):**

All students are required to attend three live musical performances during the term and to write a brief (2-3 pages) critical review paper for each.

3. **Listening quizzes (50 points each—200 total):** Students should be prepared to name the musical example, provide the name of the composer, as well as basic background information regarding the piece and its historical context.

4. **One final paper on the topic of your choosing (minimum 10-12 pages, 150 points).** The topic of your paper must be approved by the instructor two weeks prior to the submission. It is crucial that you do not leave this project to the last possible moment. Plan ahead! The topic you choose must be original and combine several themes we studied in class. The topic such as “Gregorian Chant” would be completely unacceptable. However, “Gregorian Themes in the Music of the Nineteenth Century” sounds like an exciting and complicated topic. Similarly, a paper on the life of a composer, such as “Mozart” would not be acceptable. However, “The woman’s role in the eighteenth century society as depicted in Mozart’s operas” could provide a fodder for a challenging and highly original paper.

Important—your papers and the concert reviews must be well-written! Poor spelling and grammar will negatively affect your grade. Please make sure to utilize the services of the writing center. Plagiarism will automatically result in the grade of “F” and possible further disciplinary actions.

5. **One 20 minute presentation (100 points).**

Prepare one short presentation on the topic of your choosing. Feel free to generously use the multi-media equipment in the classroom. On the day of your presentation please arrive early and make sure that the equipment is working properly. Make sure to use more than one source and to cite your sources properly. Simply paraphrasing a Wikipedia article will not be sufficient. For your presentation please investigate a relatively unknown composer from our time period. Please give us very concise biographical information. More importantly, find a single short piece or a fragment of a larger work and talk about this work in detail. You are particularly encouraged to review the works of the neglected female composers.

6. **Mid-term Exam (150 Points)**

The midterm exam will consist of multiple choice questions, short answer responses, essay responses and a listening component.

7. **Final Exam: TBA (150 points)**

The final exam will be cumulative, but will focus primarily on the material covered after the mid-term. The two exams will be similar in format.

Total Points for student evaluation: **1000**

Grade percentage breakdown:

A	93 -100%
A-	90 - 92%
B+	
	88-89%
B	
	83 – 87%
B-	
	80 - 82%
C+	
	78 - 79%
C	
	73 - 77%
C-	
	70 - 72%
D+	
	68 - 69%
D	
	63 - 67%
D-	
	60 - 62%
F	
	less than 60%

Attendance is crucial in this course. Any more than two unexcused absences during the term will result in a full letter grade drop. Absences may be excused only with prior approval from the instructor or in instances of extreme health or family emergencies. If a student is absent from a lecture, it is his or her responsibility to obtain any notes and/or assignments from his or her peers.

Make-up/Late Work Policy: In order to qualify for a make-up exam, your absence must be excused and you must notify me by email or telephone before the exam takes place. Late assignments will not be accepted. If an absence occurs on an assignment's due date, please submit your work to me via email prior to our class meeting.

Academic dishonesty in any form will result in the grade of F with possible further consequences as determined by the Dean. This course adheres to the college policy on academic honesty as published in the Linfield College Course Catalog.

Students with documented disabilities who may need accommodation, who have any emergency medical information an instructor should know, or who require special arrangements in the event of evacuation should meet with the instructor as early as possible, no later than the first week of classes.

Online Materials:

The following databases are accessible to you through the Linfield library website:

- **Oxford Music Online**
Oxford Music Online is the access point for Grove Music Online and other Oxford music reference resources.
- **Music Online** Alexander Street
Comprehensive resource includes African American Music Reference, Garland Encyclopedia of World Music, Classical Scores Library, and Classical Music Reference Library.
- **Naxos Music Library - Classical**
Naxos Music Library [NML] is the world's largest online classical music library. Currently, it offers streaming access to more than 36,460 CDs with more than 520,700 tracks. On average, 500 new CDs are added to the library every month.

To access these resources go to <http://www.linfield.edu/linfield-libraries.html> and click on Online Databases—Art and Music

Wikipedia Warning:

Wikipedia often provides excellent, comprehensive summaries and other resources, such as external links and images. You are free to use Wiki for your personal research; however, you are not allowed to quote Wikipedia directly. If you choose to use a quote from a Wikipedia article, you must find the original source and properly cite it. You are encouraged to use more scholarly sources, such as The Grove Dictionary (Oxford Music Online). Again, please follow the standard citation styles.

Academic Integrity statement

Academic work is evaluated on the assumption that the work presented is the student's own, unless designated otherwise. Anything less is unacceptable and is considered academically dishonest. Academic dishonesty includes:

Cheating. Use or attempted use of unauthorized materials, information, or study aids in any academic work submitted for credit.

Plagiarism. Submission of academic work for credit that includes material copied or paraphrased from published or unpublished works without documentation.

Fabrication. Deliberate falsification or invention of any information or citation in academic

work.

Facilitating Academic Dishonesty. Knowingly helping or attempting to help another to violate the college's policy on academic dishonesty.

Students guilty of such acts are subject to disciplinary action. In dealing with academic dishonesty, the instructor shall have discretion as to what penalty to impose regarding the course grade. Instructors are required, when discovering a case of academic dishonesty, to inform the Dean of Students, as well as the student, in writing of the incident within 10 days of the discovery of the offense. The Dean of Students is responsible for referring all cases involving more than one offense by the same student directly to the College Judicial Council. The Judicial Council may impose college-level penalties upon the offending student. Students may also appeal a decision of an instructor to the Judicial Council.

Proper due process shall be in force for all academic dishonesty proceedings, as outlined in the Policies and Procedures of the College Judicial Council.

Disability statement

Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations contact Cheri White, Assistant Director of Learning Support Services (LSS), within the first two weeks of the semester to request accommodations. LSS is located in Walker 126 (503-883-2444). We also recommend students communicate with faculty about their accommodations and any special needs of which an instructor should be aware.

Approximate class schedule

August 28

What is *Classicism* in Music?

The philosophy of music: Descartes, Mattheson and Rousseau

Aug. 30

Student Presentation

From Baroque to Classical

Complex mathematical writing—the art of the fugue

Sep. 4 (Labor Day—please note that the normal schedule is in effect)

Great Masters of the Baroque Era

Sep. 6

Baroque operatic conventions

The cult of the castrato

Sep. 11

Opera seria vs. buffa

Operatic vocabulary (overture, recitativo, aria, arioso, finale)

The invention of the symphony

Sep. 13

Student Presentation (Tuning Systems)

Stamitz and the Bach brothers

The gallant style and the simplification of music

Sep. 18

Student Presentation (The Evolution of the Piano)

Haydn

Sep. 20

Mozart

Sep. 25

Quiz 1

Mozart

Sep. 27

Student Presentation (Dance forms)

Beethoven

Oct. 2

Student Presentation

Beethoven

Oct. 4

(Quiz 2)

What is Romanticism?

Oct. 9 (No class—fall break)

Oct. 11
Lieder

Oct. 16
Student Presentation (An Opera Diva)
Bel Canto
Rossini's Barber of Seville
Donizetti's Lucia di Lammermoor

Oct. 18
Berlioz *Symphonie Fantastique*

Oct. 23
(Quiz 3)
The cult of virtuoso performer:
Chopin, Liszt and Paganini

Oct. 25
Student Presentation (Analysis of *Im wunderschönen Monat Mai*)
Schumann
Dichterliebe

Oct. 30
From *bel canto* to Verdi

Nov. 1
Student Presentation (Analysis of the Prelude to Tristan and Isolde)
Two Romantic opposites: Brahms and Wagner

Nov. 6
Student Presentation (Folk Themes in the Symphonic Works of the 19th Century)
Nationalism as a Romantic invention
The Russian School: Glinka, Dargomyzhsky, Rubinstein

Nov. 8 **(Quiz 4)**
Balakirev, Mussorgsky and Borodin

Nov. 13
Student Presentation
Rimsky-Korsakov, Tchaikovsky and Glazunov

Nov. 15
The French School
Massenet, Bizet and Fauré

November 20-22 (no classes)

Nov. 27
(Quiz 5)

The Italian Verismo
Mascagni and Leoncavallo

Nov. 29
Puccini (Tosca, Turandot)

Dec. 4
Student Presentation
Romanticism in the 20th Century
Rachmaninoff and Medtner

Dec. 6
Richard Strauss (Dr. Kim)
Student Presentation
The Last day of Classes

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